

*“artistic participatory workshops is not just about grab your brush or your trowel when we carry out construction work. it’s all about talking that goes with it, and I think we do as much an artistic job as a political job.”*

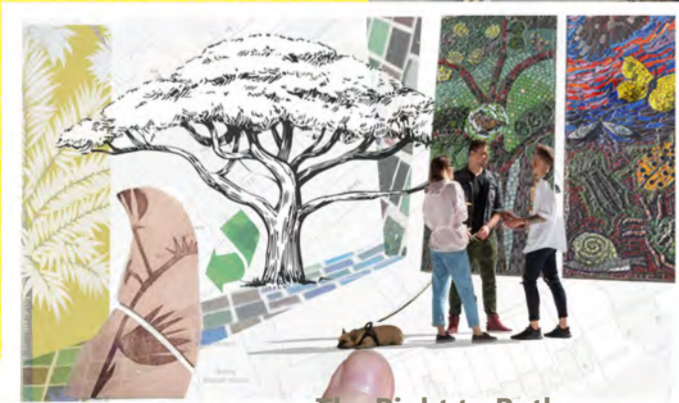
(Eynaud, P, Participatory Art Projects as a form of Commoning, 2018)

**The Right to Botley**

- **Design Brief:** Responding to challenges identified in the area, propose a design for either the charity shop, restaurant or charity shop situated in West Way Square, Botley, to resolve these issues and enhance the sense of community in the area..
- **Response to the Brief:** *The Right to Botley* aims to provide the community of Botley with a restored sense of **ownership** of West Way Square and encourage an **improved experience of Life Between Buildings** (Gehl, 2011). This is done through the redesign of the Charity shop; Acacia. By hosting **public mosaic projects** in Acacia the community **connect with people and place**. The mosaics produced offer an output to the surrounding context and act to form a new **identity** and character of place, whilst also functioning as methods of signposting and **wayfinding**.



West Way Community Concern Group protesting against the demolition of Elms Parade by commercial developers.



The Right to Botley

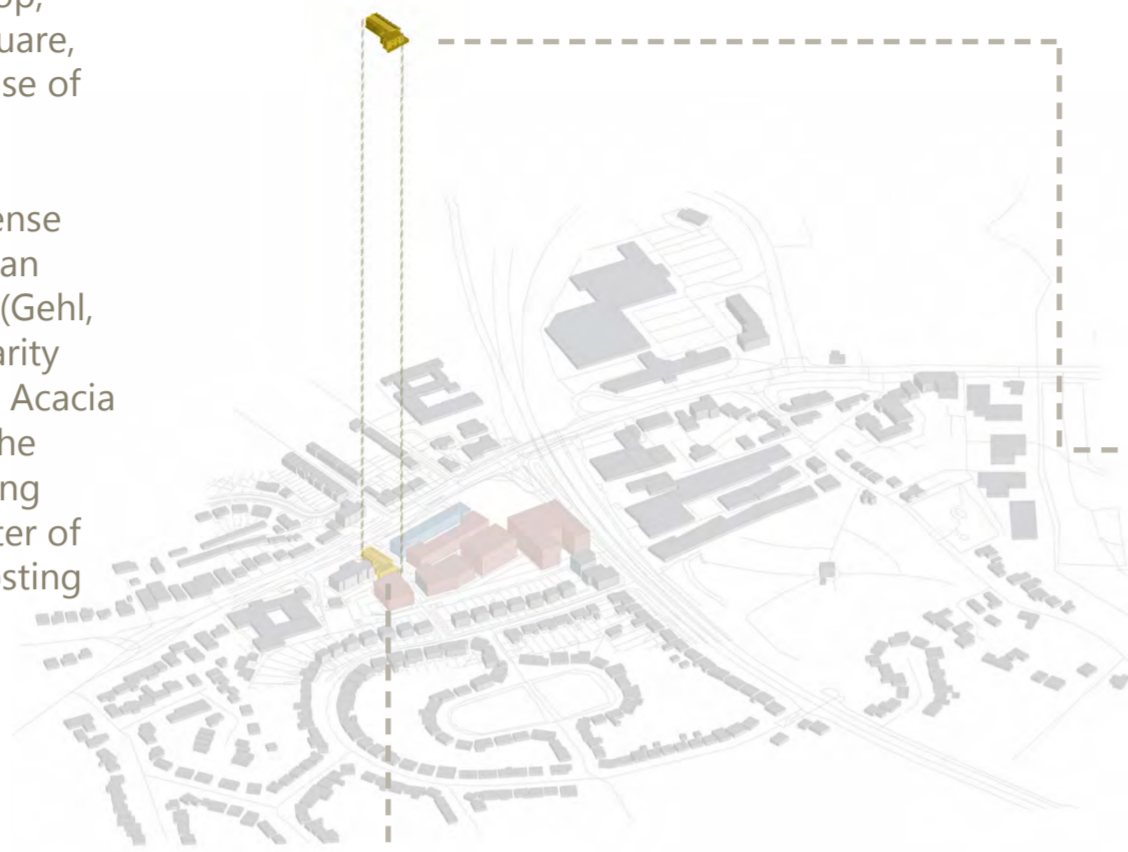
**Redesign of Acacias Charity Shop in Botley, Oxford**

- Situated in West Oxford, West Way Square lies at the **heart of Botley**, providing local residents with commercial spaces.
- In recent years, much of West Way Square has come under the **ownership of commercial developers MACE**. As a result this area has seen the development of towering apartment blocks (red) causing negative impacts of the lived experience of the place.
- Mosaic projects are accessible to all members of the community despite their age and ability, and **celebrate the heritage** of a place with the opportunity to **recycle fragments** of physical artefacts of past and present residents into the mosaics.
- Participating in public artwork projects not only creates a **connection between participants and their built environment**, but connections between participants are formed as they congregate together on a project, getting to know one another and developing the sense of a united **community**.

Successful Public **Social Spaces** for increased social activities and developed community connections.

Recognition of the **unique heritage and character of place** that is under increasing threat from commercial developers.

**Ownership** over the identity and future of Botley



Mosaic Space

Shopping and Public Social Areas

Chaity Shopping ————— Private Mosaic Workshops ————— Public Mosaic Drop Ins



*"it is always a good idea to create more and better opportunities for sitting... sitting paves the way for numerous activities".*

(Gehl and Koch, 2011)

**The Right To Botley** sees Acacia bordered in **organic seating**, inspired by Gaudis Parc Guel Serpentine Bench, as an example of reimagining commercial spaces to encourage the **exchange of words** and conversation rather than money. Acacia aims to be a calm and inviting shop where the community can sit and be amongst each other for a while, rather than be coerced into making impulse purchases. Providing public seating and spaces for numerous social activities to occur is crucial for neighbours to get to know each other, forming stronger **connections between people** and developing a sense of community essential for residents well-being and happiness.



1:20 Sketch Model



● Points of Social Interaction

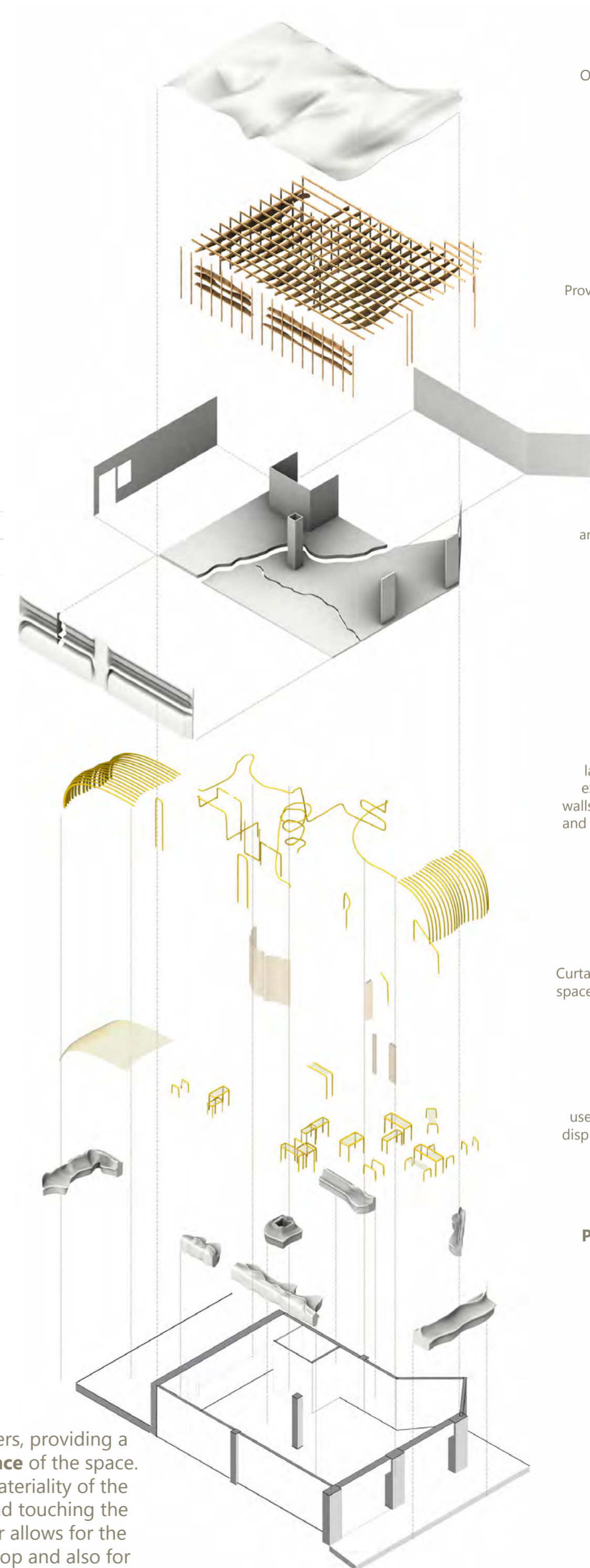


Snohetta Zero Pavillion, 2011



**Spatial Experience**

Textured plaster envelopes customers, providing a visual and **tactile sensory experience** of the space. Users physically interact with the materiality of the spaces by sitting on the benches and touching the yellow railings. The off-white plaster allows for the products to be showcased in the shop and also for the yellow railings to pop, adding much needed vibrancy and colour to the shop and Botley.



**Immersive Sensorial Experience**  
Organic ceiling structure continues the textural plaster materiality all around the interior of Acacia to provide an encompassing sensory experience.

**Timber Structure**  
Providing the organic shapes for the plaster interior finish.

**Fragments of Botley**  
Inspired by the Japanese art Kintsugi, a fragment crack divides the shop floor and displays artefacts of Botley's heritage, attracting locals and visitors to learn of Botley's important history.

**Continuous Connection**  
Yellow railings provide a continuous language throughout the charity shop, extending further than the four interior walls. Guiding users throughout the space and offering points of tangible interaction within the structure.

**Soft Temporary Space Division**  
Curtain space dividers allows for a flexible space for varying functions throughout the week.

**Multi-functional Furniture**  
Various arrangements of tables and movable benches allows for different uses and activities within the space, from displaying merchandise, to storing mosaic tiles.

**Public and Semi-Private Seating**  
Encourages an increase in social interactions.

**Existing Structure:**  
Previously inhabiting Barclays Bank

**Triangulation:** 'The process by which some external stimulus provides a **linkage** between people and prompts strangers to **talk to each other** as though they were not'.

(The Social Life of Small Urban Spaces, Whyte, 2004)

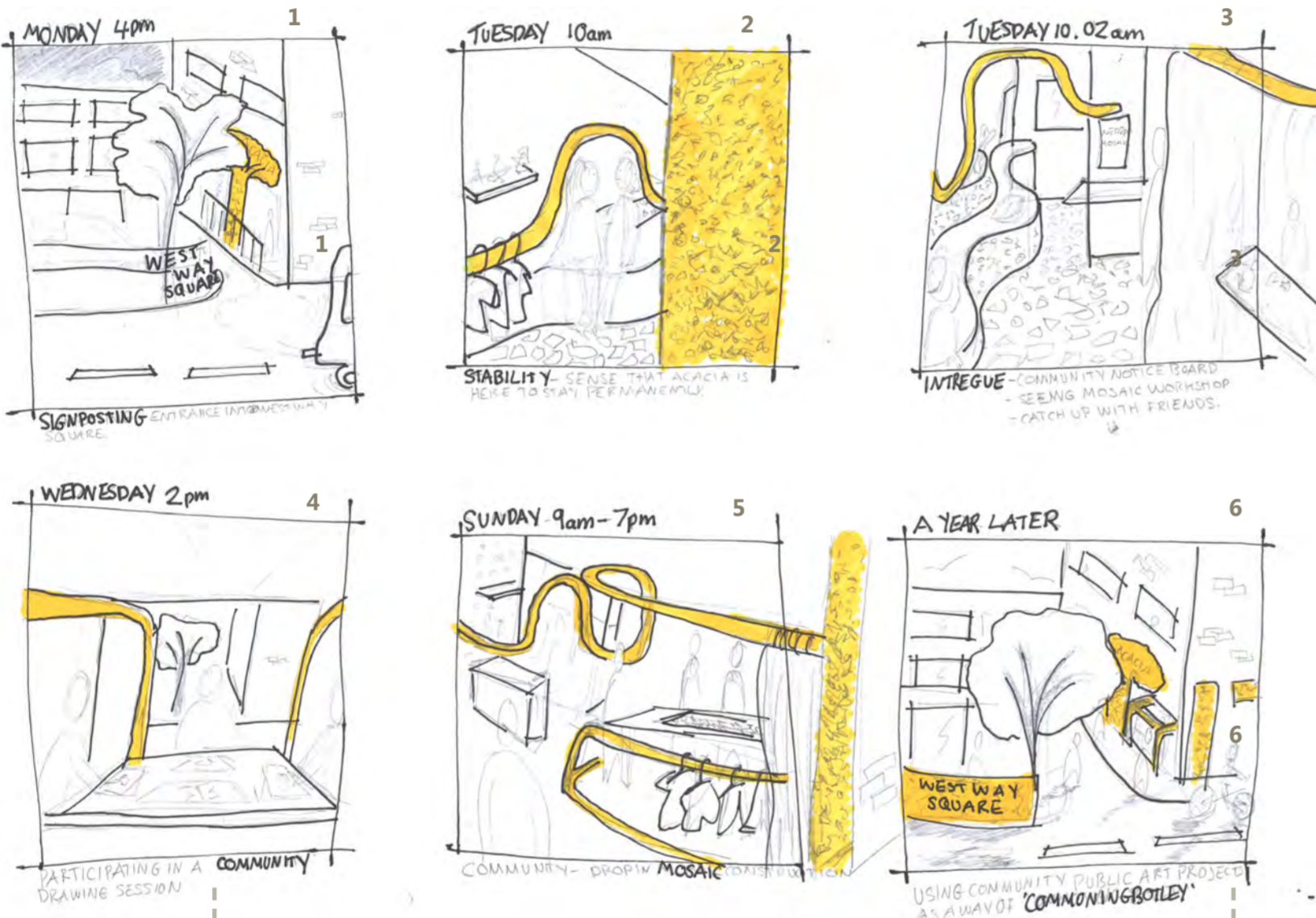
Charity Shop Donations ————— Recycled fragments of unsold/ broken items into the mosaics ————— Fragments of items belonging to local families joined together and connected to the built environment

**Story Board Experience**

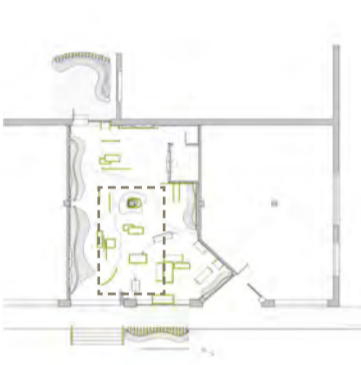
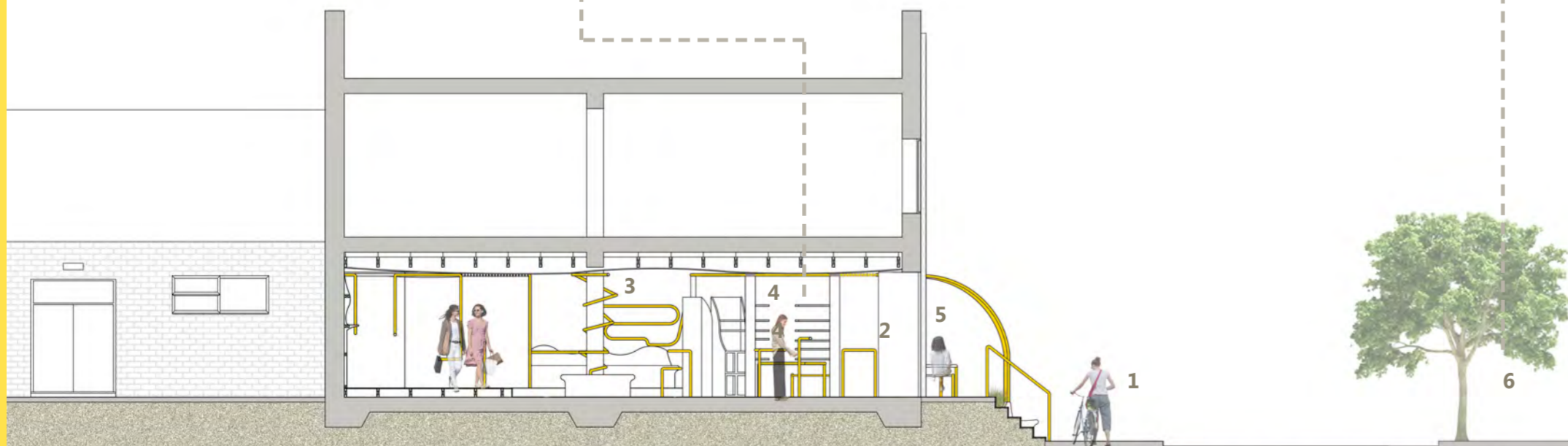
Name: Noreen  
Age: 65

Occupation: Recently retired local primary school teacher.

Connection to Site: Noreen has lived in Botley her whole life and has strong emotional connections to Elms Parade and Elms farm. She was part of the protests to protect West Way and has a keen desire to connect to her new local community.



Connecting Community  
Participating in Mosaic Projects as the means for forming meaningful connections



*'To protect or conserve a reasonable amount of significant historic fabric in cities so **tangible links to the past** can provide a **foundational bridge into the future**'*

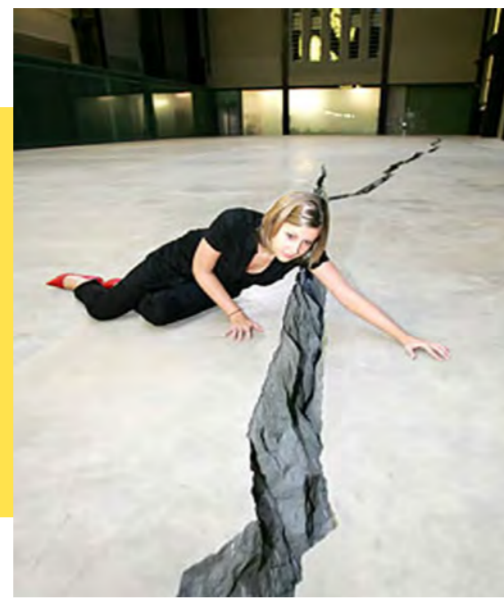
(Siravo, F and Cody, J p. 15 2019)



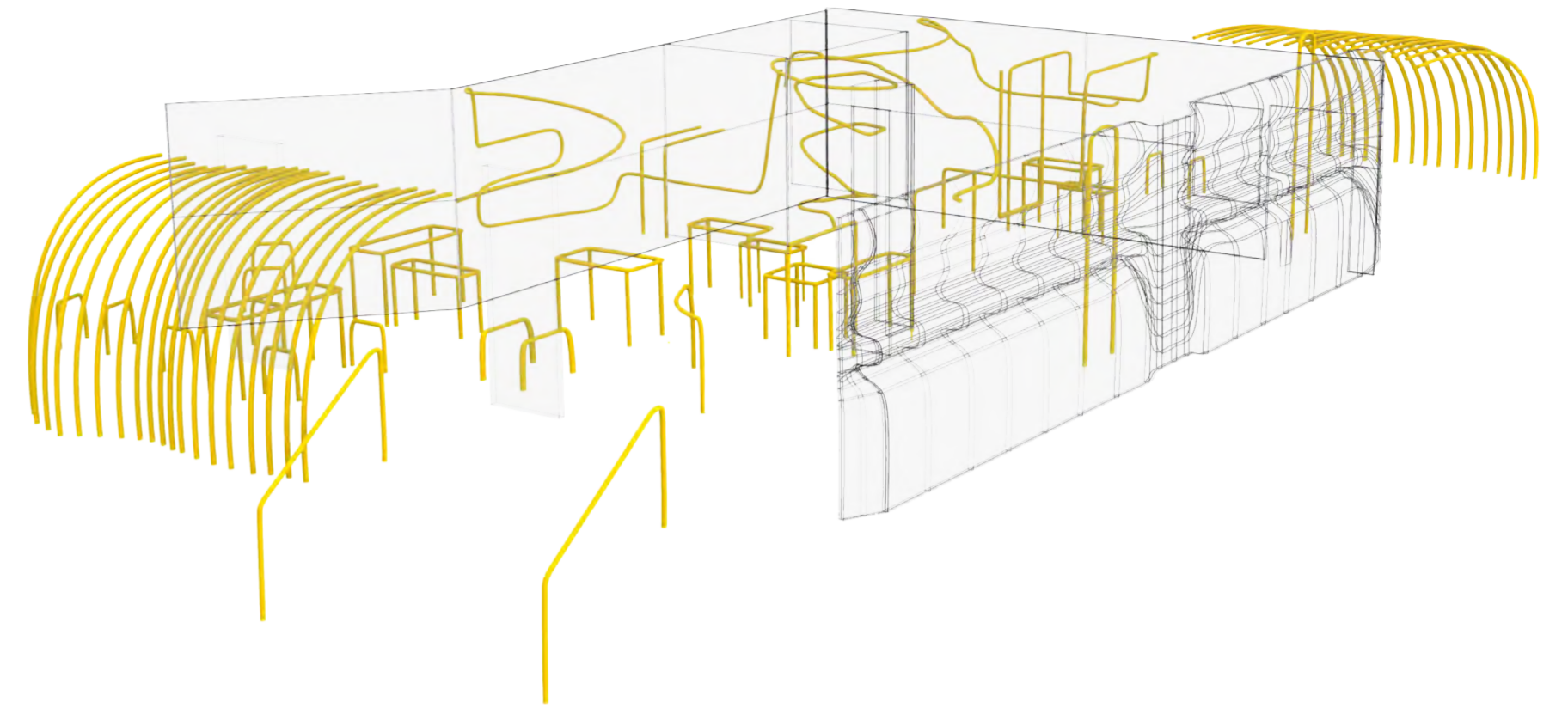
Wanderlust, Joseph Cornell, 2015  
An Exhibition of 80 shadow boxes, comprised of artefacts and objects he collected.



Watts Towers, Simon Rodia, 1954  
Interconnected architectural structures, at the heart of a community in California, comprised of found objects from the local neighbourhood.



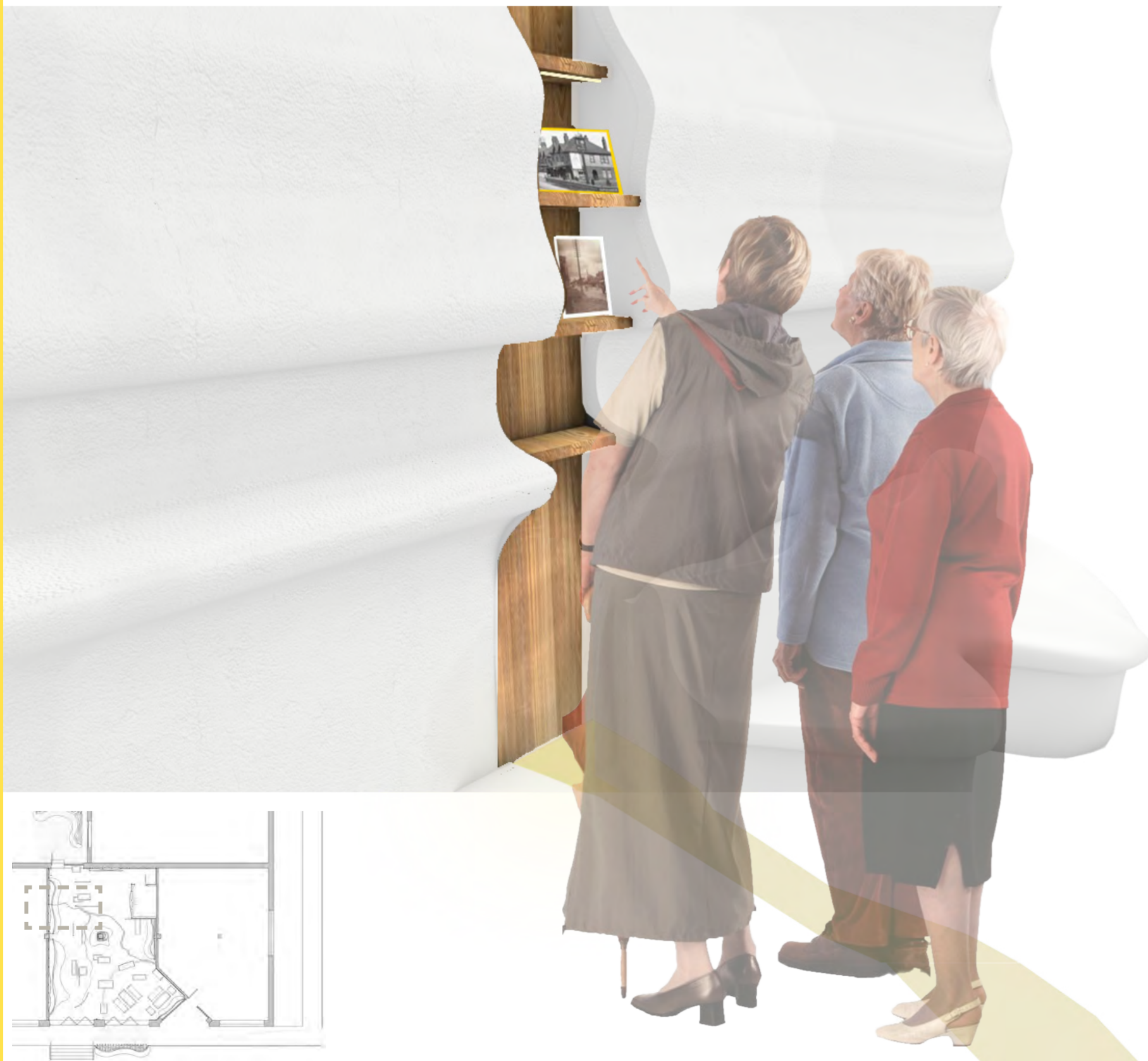
Shibboleth, Doris Salcedo, 2012  
The 500 foot crack across the Turbine Hall of the Tate Modern museum in London represents the wider social issue of a divided society.



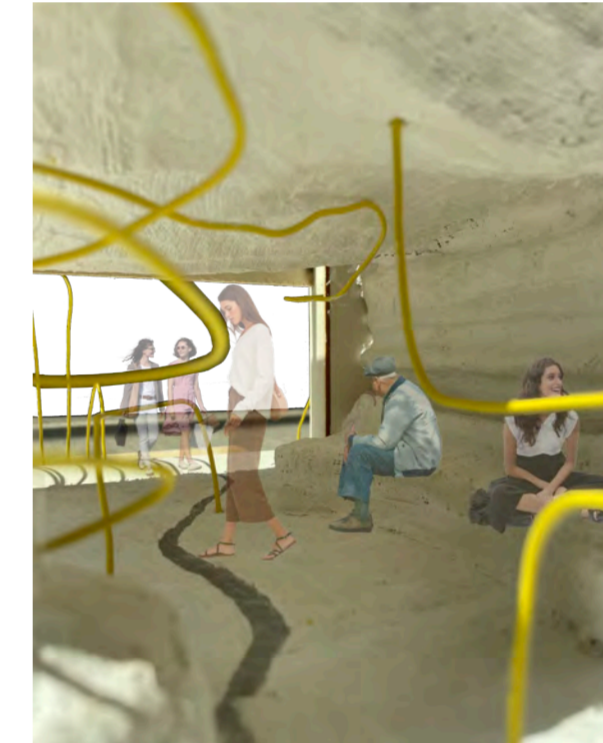
### Celebrating Fragments of Heritage

This fragment cut in the shops interior showcases fragments of Botleys heritage that holds significant value for the local community. Inspired by the Japanese Art; **Kintsugi** that sees the beauty in fragments.

Mosaic projects can take this as a source of **inspiration for mosaic** designs which can also incorporate fragments of physical artefacts of the past and present families.



Acacia Tree



### Connection to Acacia

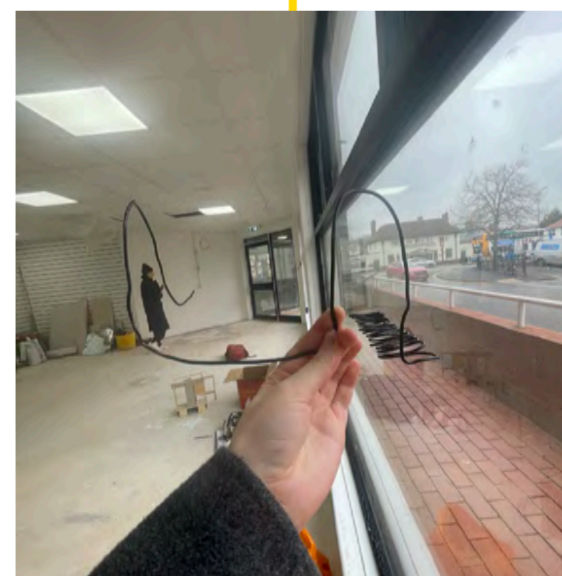
The network of yellow railings was largely inspired by the **yellow branches of an Acacia Tree**.

This vibrant, continuous **furniture provides a connection** between the outside and inside of Acacia.

Emblematic of the connections between communities and contrasts the fragment cut.



Initial Sketch



1:10 Concept Model on Site



Joining Fragments of the Community  
Celebrating fragments of past and present that **join** to form a community

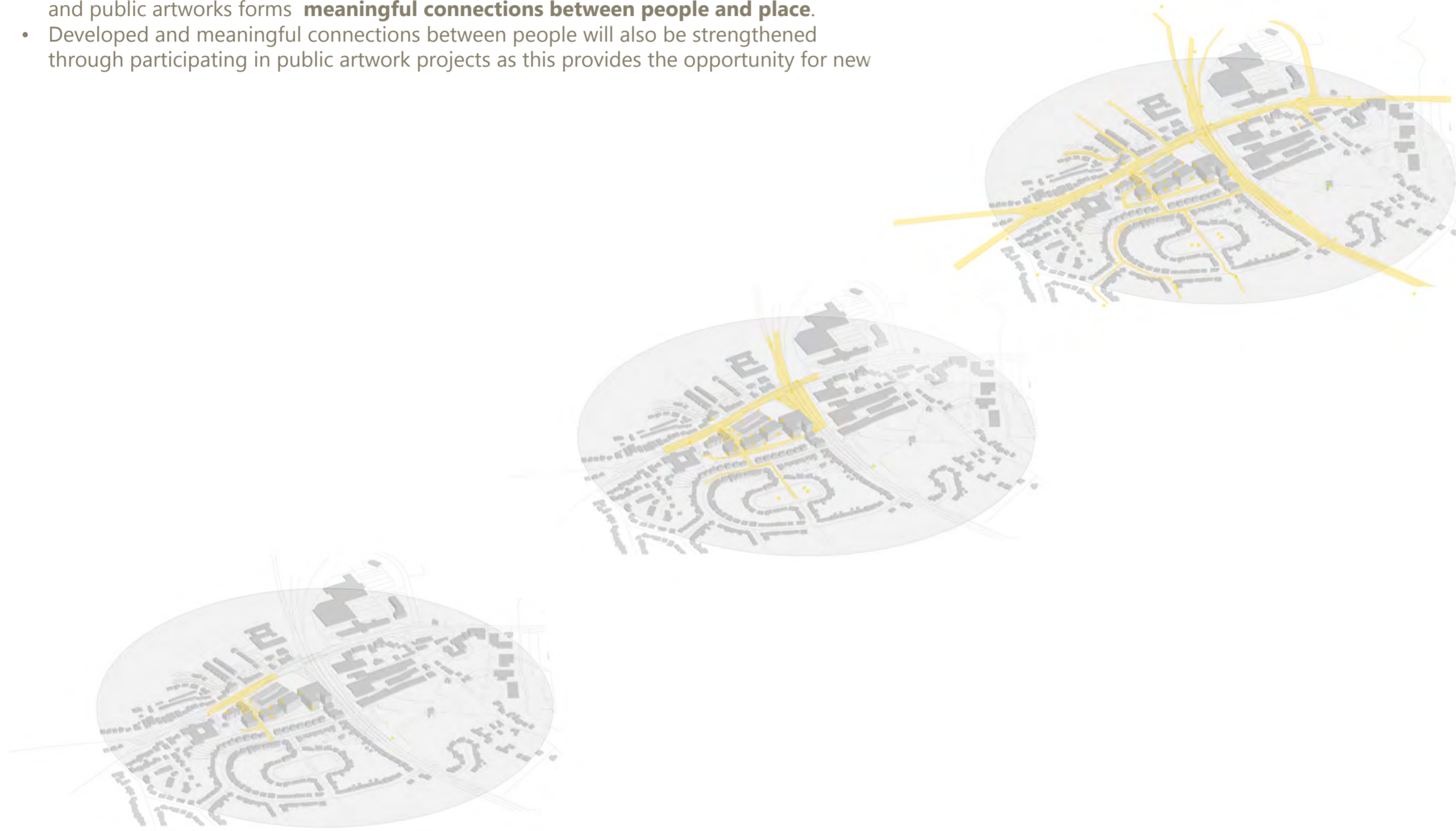
**“Artistic process is the medium to potentially bring about social-spatial change”**  
(Eynaud, P. Juan, M. Mourey, D 2018)

**Ownership over Character of Place**  
 Developing a new identity that celebrates the past and present communities

Public Mosaic Artworks

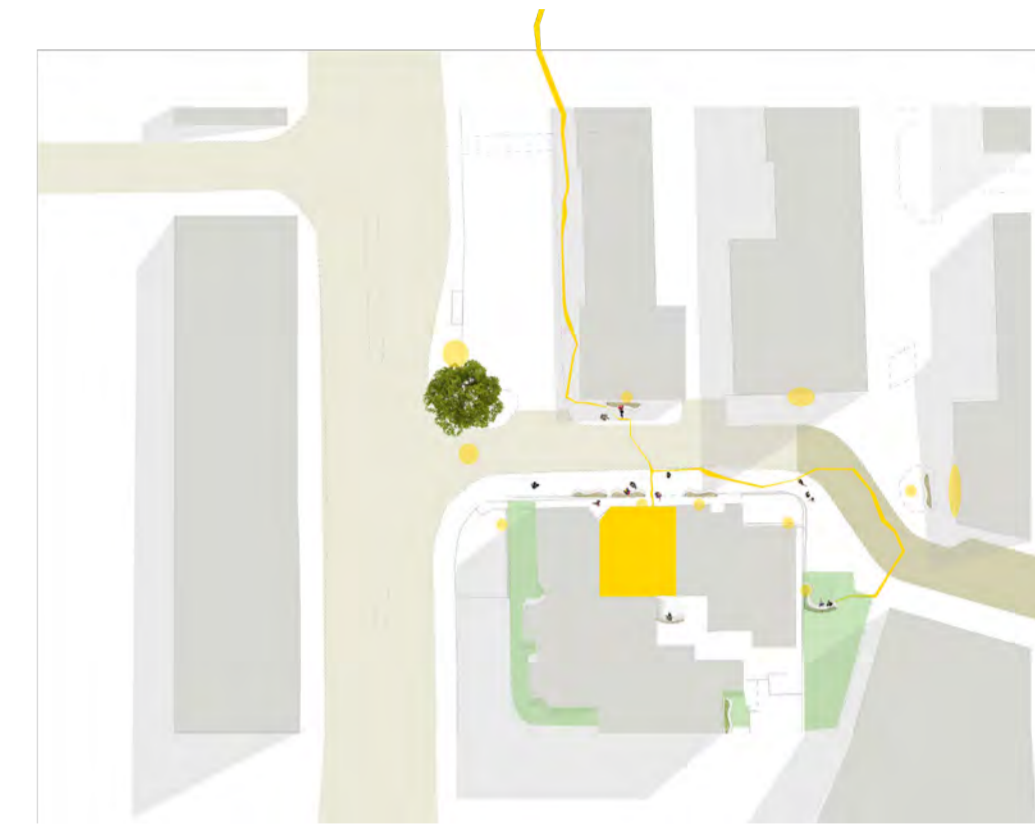
Improving Life Between Buildings in Botley

- Over time, public mosaic artwork produced at the charity shop will expand beyond the boundary of Acacia and West Way Square to form a new, vibrant and exciting character of place of Botley.
- Piecing together fragments of local families from the past and present within the mosaics and public artworks forms **meaningful connections between people and place.**
- Developed and meaningful connections between people will also be strengthened through participating in public artwork projects as this provides the opportunity for new



Time

Proposed Development of Public Realm  
 Intimate and attractive seating options with interesting views proposed along side vibrant mosaic artworks made by the community in the charity shop on building facades, with the intention of improving Life Between Buildings (Gehl, 2011) and creating sense of identity and ownership to the local residents.

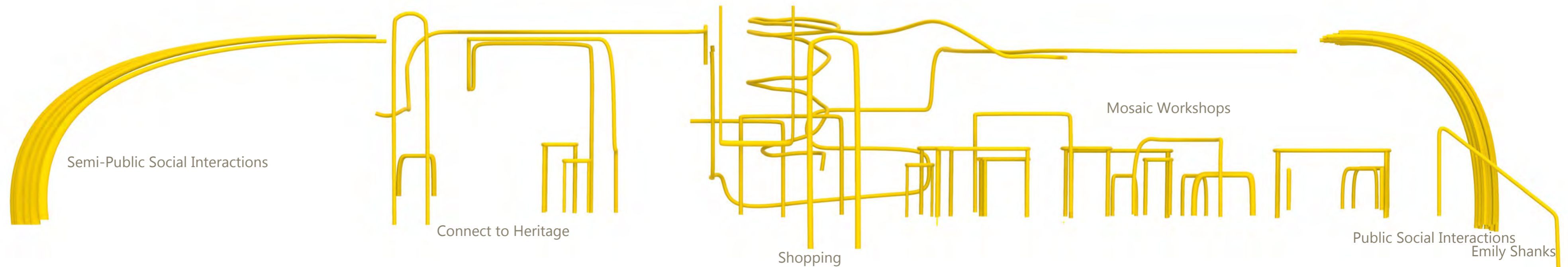


Proposed locations for future mosaic artworks

Expansion of fragment line

*‘the entire spectrum of activities which combine to make communal spaces in cities and residential areas **meaningful and attractive**’*

(Gehl and Koch, 2011)



Emily Shanks